

Linder

Blum & Poe, Los Angeles

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Known for her sexually provocative photo collages, Linder emerged in the '70s out of Manchester's post-punk scene alongside bands like Joy Division, Magazine and the Buzzcocks, whose 1977 hit single "Orgasm Addict" features a design by Linder on the cover. Spanning nearly four decades, her exhibition at Blum & Poe functions as a mini-career survey, ranging from an early suite of pornographic drawings to the artist's more recent light-box collages, in which the heads of voluptuous female bodies have been replaced by glistening slices of lemon meringue pie, gelatin cake molds and blooming flowers. The material in gallery two, devoted to Linder's band Ludus, which played its first show in Manchester in October 1978 and opened for the Buzzcocks during a British tour the subsequent year, anchors her practice within the angst-ridden gender-bending politics of the time. Footage from a 1982 Ludus concert in which Linder wears a gown made of decaying meat, pulling back the flesh dress to reveal a giant black strap-on dildo, screens aside vitrines filled with sex face masks and photographs of transvestites at Manchester's Dickens nightclub. While Linder's cutup technique follows in the subversive footsteps of Dadaists such as Hannah Hoch, her highly stylized collages from the last decade — of men giving head, women astride donkeys and couples dripping with various shades of unidentified liquids — do not so much agitate as create a visual echo chamber that amplifies the culture machine. Against walls painted light pink and hung behind flowing white curtains scented with an olfactory blend of sandalwood and oud that Linder designed, her juxtapositions of roses and vaginas call to mind the eye candy of contemporary fashion campaigns such as Marc Jacobs's recent Lola ad, in which actress Dakota Fanning sprouts a flower petal perfume bottle from between her youthful legs. To experience such linkages as a disconnect, seemingly severed from anti-establishment tactics, speaks to our present moment — a visual and virtual pleasure dome Linder welcomes as much as rejects.

by Yael Lipschutz



Linder, Technician of the Sacred, 2012. Duratrans on lightbox, 140 x 111 cm. Edition of 3. Courtesy the artist and Blum & Poe, Los Angeles